

JIMI HENDRIX: "Changes"

The master of the studio flexes his "live" muscles on this funky, psychedelic jam tune.

BY DAVE WHITEHILL

STUDYING JIMI HENDRIX'S recorded live performances can be highly educational, especially if you're into jamming or gigging with a power trio (guitar, bass and drums). This Buddy Miles tune from the live *Band Of Gypsys* album provides a great lesson in making the most of the three-piece format.

To make the Band Of Gypsys sound larger during "Changes," Jimi employed the following devices and techniques:

• Open-string notes (see measures 1 and 3).

• Filling in the spaces between singlenote phrases with chords (see measures 9 and 11). If timed correctly, this maneuver can create the aural illusion of two guitarists playing.

• Playing octaves a la Wes Montgomery (see measure 28).

• Using diads (two-note chords) and doublestops (two-note chords fretted with the same finger on two adjacent strings) in his fills and solos. For example, in measure 34 Jimi plays a short, but sweet, lead fill using "sliding 4ths" within the E major penetatonic scale (E-F#-G#-B-C#). In measures 123-126 he uses "sliding 6ths" to increase the intensity level before restating the main riff.

Jimi's sense of drama is also evident in his masterful use of *dynamics* (volume contrasts). Notice how he gradually increases his guitar's volume during the first four measures of the intro, keeps it cranked during the main theme (meas. 5-8) while using the wah-wah pedal, then

brings it back down again for the first verse (see rehearsal letter B). At the end of his solo (meas. 91 and 92), he brings the volume down to a whisper to draw the audience in, then gradually raises it again during the call-and-response jam (see rehearsal letter E).

Remember, one sure way to bore an audience is to use the same volume level and tone setting all night. To get a wider spectrum of sounds, try experimenting with different pickup combinations, varied degrees of distortion and tonealtering electronic effects. If you can carry a tune, by all means try scatsinging along with your solos, as Jimi does during the call-and-response jam. (He also scatted along with his bridge solo in "Manic Depression," and during the opening riff in "Crosstown Traffic"). This scat-while-you-play technique not only sounds cool, it also helps you solo more melodically.

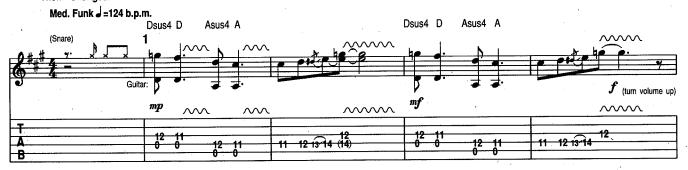
"Changes"

WORDS AND MUSIC BY BUDDY MILES

TRANSCRIBED BY DAVE WHITEHILL

A Intro

Spoken: Buddy Miles is gonna do this thing he wrote called "Them Changes."





From the Capitol recording Hendrix: Band Of Gypsys

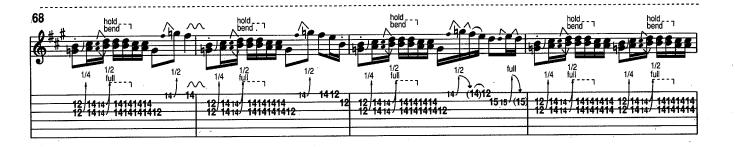
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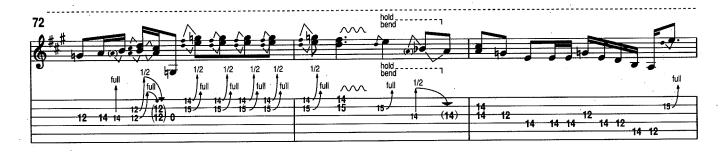
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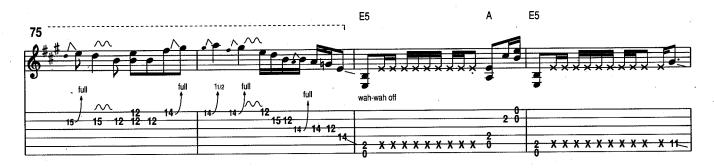




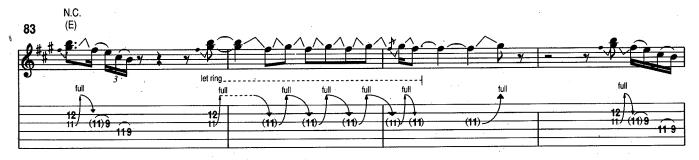






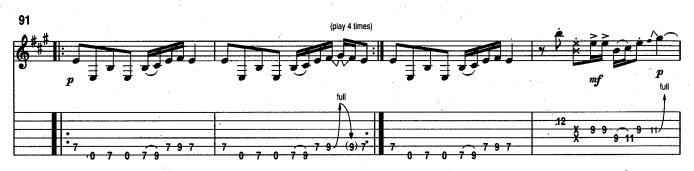




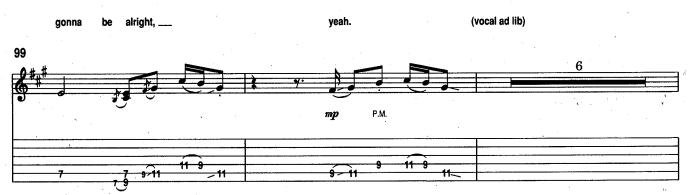




Can you clap a

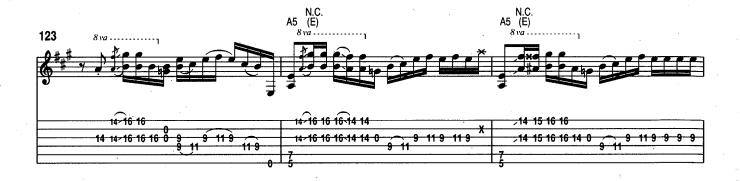


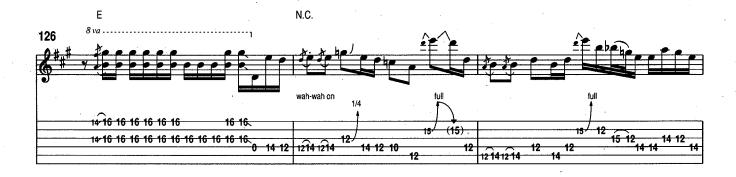


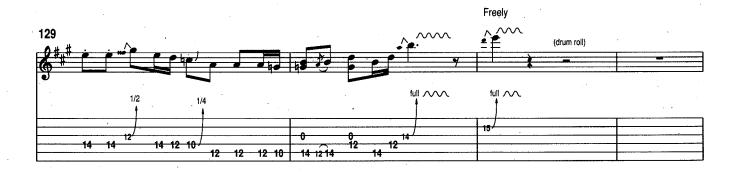


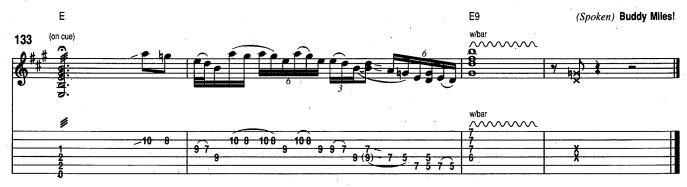


TRADING LICKS









EDDIE VAN HALEN: "Ice Cream Man"

Creamy symmetrical "scale" patterns guaranteed to stretch your left hand

BY DAVE WHITEHILL

VAN HALEN'S GROUNDBREAKING 1978 debut album turned the guitar world upside down. Eddie's explosive, flamboyant soloing style and breathtaking technical displays set a new standard for contemporary rock guitarists. Apart from the many techniques he popularized—e.g. tapping, whammy jamming and a variety of harmonics—there is one aspect of Eddie's playing that has been relatively overlooked: his clever use of symmetrical scale patterns. I use the word "scale"

loosely here because, as you'll soon see, these patterns don't have much in common with traditional scales. For all practical purposes, the symmetrical scales Eddie uses are best thought of as finger patterns or fretboard shapes that just happen to contain fragments of various scales and modes.

The beauty of this type of pattern is in its fingering simplicity. Simply take any three-note combination on one string and run that same exact finger shape across the remaining five strings. It is simplest to think of the finger shape in terms of fret distances. For example, if the finger shape consists of two wholetones, call it a 2+2 pattern, since each whole tone is a two-fret jump on a single string.

Eddie uses two different symmetrical scale patterns in "Ice Cream Man." The first one occurs at the beginning of his solo (see meas. 67-70) and is based on major arpeggios that span (gulp) a total of seven frets (a 4 + 3 pattern)! When you

initially attempt this passage you'll soon discover that a 4 + 3 stretch equals pain. To minimize the discomfort and maximize your reach, point your guitar neck skyward. This will help align your wrist and forearm parallel to the frets. (It also looks cooler!) I've included left-hand fingerings beneath the tablature to guide you through this hairy passage.

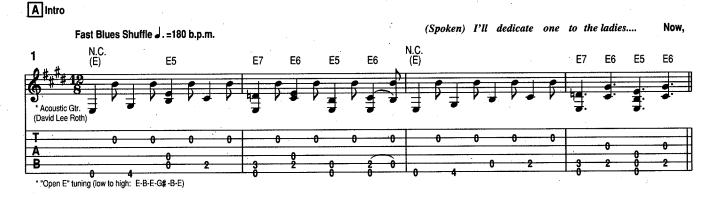
The second pattern occurs during the final cadenza (see meas. 114 and 115), and is based on a 2 + 2 pattern. I recommend using a 1-2-4 fingering combination for this run.

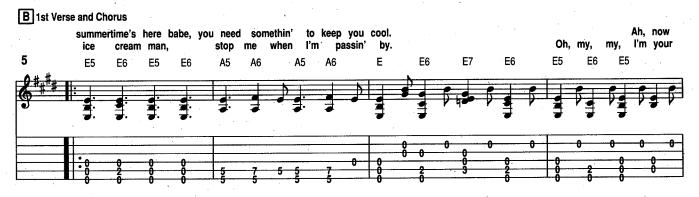
I encourage you lick-traders to be as adventurous as Eddie, and see if you can come up with your own symmetrical scale patterns to spice up your own solo excursions. Just be careful not to hurt yourselves. Remember, if any of your ideas are beyond the capabilities of your fretting hand, you can always resort to two-handed tapping.

"Ice Cream Man"

WORDS AND MUSIC BY JOHN BRIM

TRANSCRIBED BY DAVE WHITEHILL





From the Warner Bros. recording Van Halen

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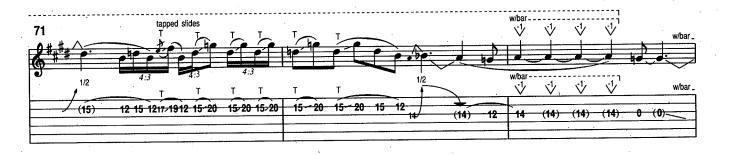
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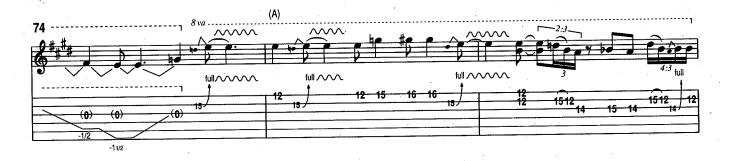


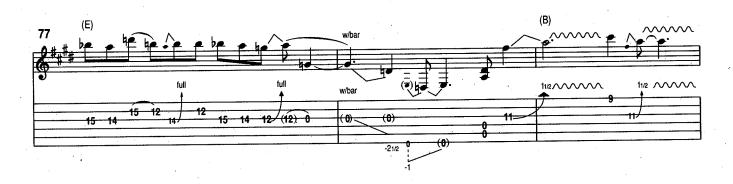


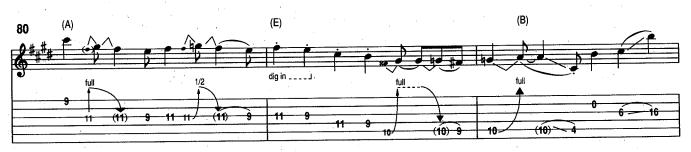




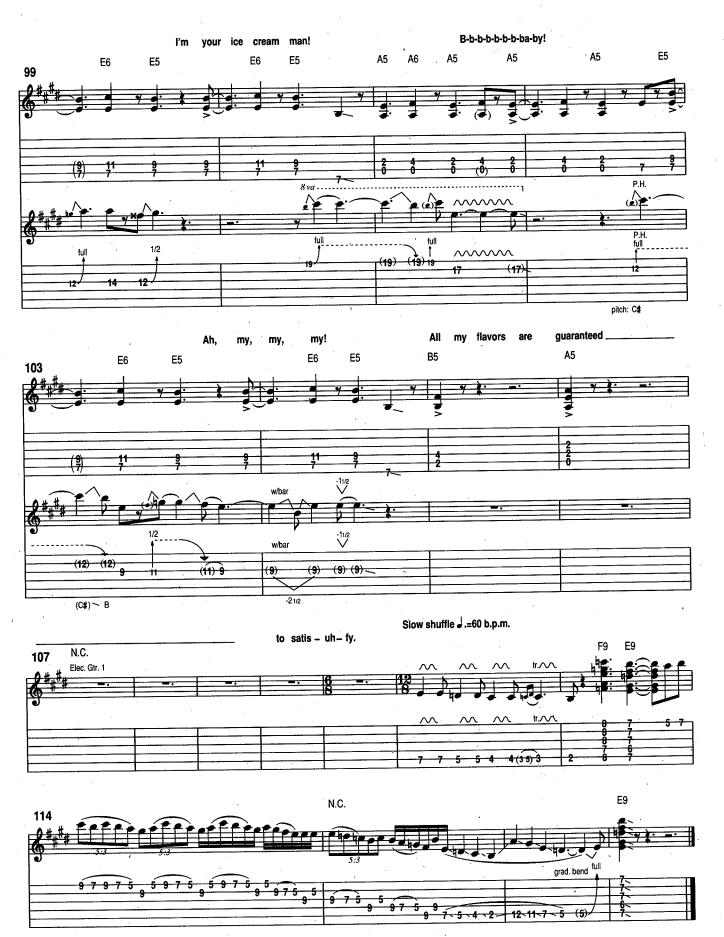












THE EAGLES: "Hotel California"

The making of a studio masterpiece.

BY PAUL ROBINSON

THIS TITLE CUT from the Eagles' Grammy-winning "1977 Record of the Year" was originally conceived by guitarist Don Felder, who then presented his initial sketches to the rest of the band for refinement. Don Henley and Glen Frey applied their lyrical talents to the music; Joe Walsh's contribution was mainly in the areas of production and arrange-

ment, with such classic Walshian touches as the background "chick-a" track (Gtr.3) and the octave-doubled bass figure (Gtr.4), beginning with the first verse (see rehearsal letter C).

The opening eight bars feature Felder playing a Takamine acoustic 12-string guitar recorded with both a microphone and an internal pickup. The microphone's signal was sent directly into the mixing board, while the pickup's signal was sent through a Leslie (rotating speaker) that was placed between two additional microphones.

Felder used a capo for this part, clamping it down behind the 7th fret (between the 6th and 7th frets). This enabled him to play the arpeggiated chords as clearly and effortlessly as if they were in the open position. For example, to play the first chord (Bm) without the capo, he

would have had to barre his index finger behind the 7th fret (an almost unreasonable request on a 12-string!). With the capo, he was able to finger it like an ordinary open E minor chord. The sixstring acoustic guitar (Gtr. 2) that enters at rehearsal letter B is a Martin D-35.

The classic lead guitar finale, beginning at rehearsal letter K, features Felder and Walsh trading licks and eventually teaming up for a climactic harmonized duet. Notice the distinctly different, yet complementary, tones of the two guitars (Felder uses a Gibson Les Paul; Walsh plays a Fender Telecaster through a phase shifter).

And so at last, here are *all* the guitar tracks recorded on "Hotel California." Thanks to Don Felder for his consultation.

"Hotel California"

WORDS AND MUSIC BY DON FELDER, DON HENLEY AND GLEN FREY

TRANSCRIBED BY PAUL ROBINSON AND JESSE GRESS



From the Elektra/Asylum recording Hotel California

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